ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

Friday, April 16 at 6 PM • The School of Visual Arts
209 East 23rd Street • Room 311, Amphitheater

APRIL 1993

NYU ANIMATION FESTIVAL
AT NEW LOCATION
APRIL 30

The New York University Tisch School of the Arts student ANIMATION FESTIVAL one of the NYU's most popular annual events, will be presented Friday, April 30, 8 P.M. This year, however, it is moving off campus to a new uptown location: Town Hall, at 123 West 43rd Street.

"For 17 years, the NYU TSOA Animation Festival has grown in popularity," says John Canemaker, Head of NYU TSOA's Animation Program. "The large, comfortable space at Town Hall is welcome and necessary to handle the large enthusiastic audience that comes each spring to see our student's films."

Social commentary, outrageous gags and flights-of-fancy abstractions are some of the subjects of the over 30 animated films to be featured at this year's Festival. Both finished shorts with soundtracks and silent shorts — accompanied by pianist Stuart Oderman — will be showcased. The techniques of the films — all produced this year by students enrolled in the NYU TSOA graduate and undergraduate Animation Program —range from cels to claymation, scratch-and-paint on film to computer-generated designs.

Admission is $ $6.00 for the general public, $4.00 with student I.D., free admission to NYU graduate and undergraduate Film and TV students Tickets will be available at the Town Hall box office beginning the week of April 26 and on the evening of the screening; for ticket information, call Town Hall at (212) 840-2824.

For further information, cafl the NYU TSOA Special Events office at (212) 998-1795.

ASIFA-EAST
The International Animated Film Society
c/o **Linda Simensky**
470 West 24th Street, #15A
New York, N.Y. 10011
A PROGRAM OF

ASIFA EAST
The International Animated Film Society (New York Chapter)

A program of the New York Foundation for the Arts

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ASIFA PROGRAM • APRIL 16 1993

The Films of John & Faith Hubley

Independent animators take pride in their daring new styles of animated invention; TV commercials dance around in modern art styles, and the world of animation has grown sophisticated over the years. It all seems so simple, yet we all apparently have forgotten the daring that it took to bring animation in the twentieth century.

John Hubley was an art director at the Disney studio during their heyday, working on SNOW WHITE, BAMBI, and PINOCCHIO. After the great strike, he left to join the newly re-formed Columbia cartoon studio where he directed his first films.

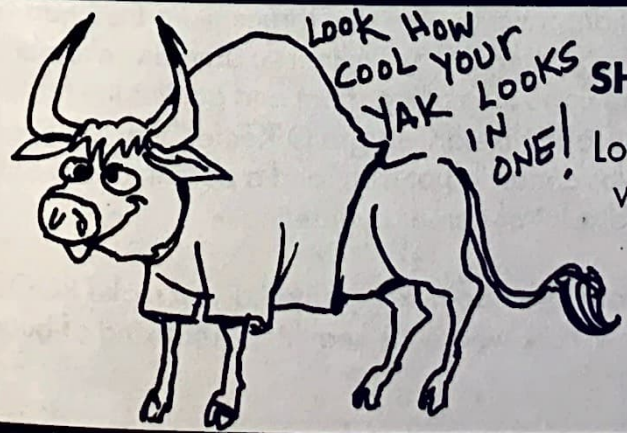
After World War II, he led a small group at Columbia to form UPA, and they brought Picasso, Steinberg, Bemelmans and Thurber to life. The era of the cute Disney cartoon grounded in 19th century illustrations had been brought to an end.

When John Hubley left UPA, together with his wife, Faith, they formed their own studio, Storyboard Prods. At first, in California, they produced a significant number of commercials for television. They soon abandoned the West Coast and opened their studio in New York. With a grant from the Guggenheim, they produced their first short film, ADVENTURES OF AN *. This film animated the current art styles of the abstract expressionists. Other films to follow included: TENDER GAME, MOONBIRD, (which won the Oscar in 1966), WINDY DAY (nominated for the Oscar in 1969), OF STARS AND MEN (their first feature), COCKABOODY, EGGS, VOYAGE TO NEXT (nominated for the Oscar in 1974) and UPKEEP. The feature, EVERYBODY RIDES THE CAROUSEL, based on the writing of Erik Erikson brought animation to a new plateau of intelligence and humanity.

John died in 1977; Faith Hubley continues to produce animated shorts - having just completed her latest this month.

ASIFA-East is proud to present a program of films produced by the Hubley team, John and Faith.

- Michael Sporn



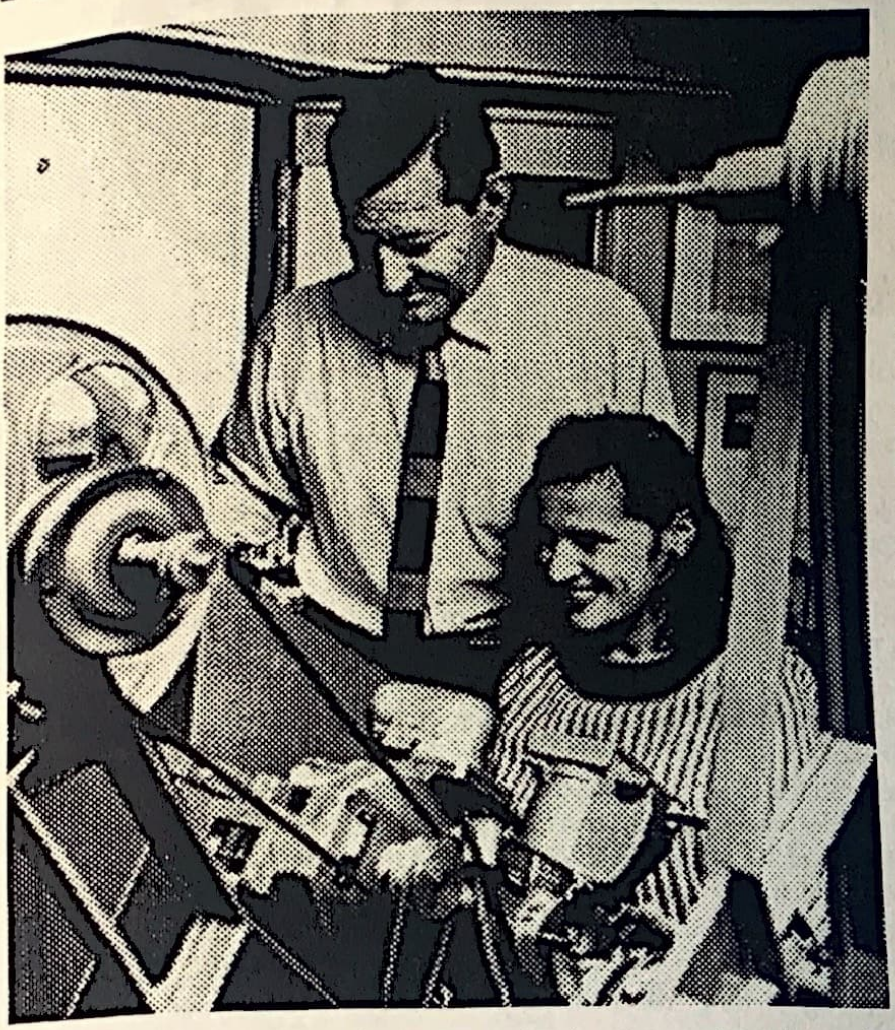
THE 1993 ASIFA-EAST TEE SHIRTS ARE AVAILABLE NOW!

Look for our 100% cotton, black on white T's on sale for $15.00 at all scheduled ASIFA-East events. To reserve by phone or by mail: Contact Margaret Frey, (212) 663-7338

ANIMATED

FAITH AND JOHN HUBLEY

by David



The Hubleys played such an key role in animation since the fifties that in a very real sense, this interview with Faith Hubley conveys an important part of our history. I entered the field myself in the late seventies, after John's death, I never knew him. But ever since I met Faith for the first time at Annecy in 1981, she's been a good friend, and I very much looked forward to doing this interview. There is a second part of the interview that will continue in a later issue, the story of Faith and her work after John's death, the pain and triumph of the "uncoupling" and of her personal bout with terminal cancer.

DAVID: Faith, how did you and John meet?

FAITH: Johnny was in uniform in the Hal Roach Unit. We had common friends, and people used to say, you look like John Hubley- the same smile, and you make many of the same jokes. So I heard about him. And then he was walking down Hollywood Boulevard in his uniform, looking very cute with a great smile, his shirt not buttoned right. And I said, "You're John Hubley." He laughed and I laughed, and I told him the story. Then, I finally got to edit an educational film, HUMAN GROWTH. UPA did the animation; it was in the mid-forties. And they had this cutting room at CFI. I was doing all the work, putting in 13, 14 hours a day, and everybody else was playing. And Johnny would come up to the cutting room and deliver the footage and we'd look at it, and I would say, oh, it looks like a Georgia O'Keefe, blah, blah, and we became very, very good friends. He was a married person, and a parent, and we had a friendship for maybe ten years. We did a lot of career counseling.

DAVID: Career counseling?

FAITH: What should I do next? What should you do next? Why did you make ROOTY-TOOT-TOOT. Why don't you move to New York where it's healthier? That kind of buddy friendship.

COUPLES

Ehrlich

DAVID; What was your background at this time, in the forties?
FAITH: I worked in Hollywood and started as a messenger and rose up wherever I could as a female, which was mostly script-supervising and film editing. And I was making a lot of money (I was a very good music cutter). And so I realized I didn't have to work a full year. So I would take six months off and paint, and because I had had no formal education, I read books, took classes in the American novel and in all the things I didn't know. I helped run the Film Society, so I could study and learn as much as one could about the history of cinema. I left Hollywood in '47 for New York. In the early fifties, Johnny got Black-listed. He began to do commercials and set up STORYBOARD. And we fought about that a lot. Not that we were in constant touch, but he'd turn up in New York, and I thought that was not the right move. He began making A LOT of money, and he gave a lot away. He was like a different person. I mean, I saw him on the street once, and said, "Are you YOU?" Back in Hollywood, Yip Harburg decided to do the animated version of FINIAN'S RAINBOW. Johnny had the reputation for being a genius, but also a genius who didn't know the word, "budget", and who hardly knew the word, "schedule". One of the things that happens if you're female, you learn that never, never do you spend more than a penny. Yip knew I had a thorough grounding in motion picture making, and he said, "Look. I want you to be John's assistant, and for you to keep him on schedule." And I said, "Look. I'm not gonna do any of that unless Johnny wants me to." He said. "Well, should I ask him?" And I said, "Yes". We were very nervous about it, for many reasons. It's a difficult relationship to have a watchdog assistant. However, I took the job, Johnny said yes, and the rest is history. The picture got shot down, and we got married in '55.
DAVID: Where?
FAITH: City Hall, New York, and we were giggling.
DAVID: Did you have a pre-nuptial agreement on how you were going to integrate marriage with working together?
FAITH: Of course. Johnny and I were both workaholics, and we both talked about work. What we decided was that eventually we would work together. We both looked on our marriage as our rebirth. We wanted to start all over again. I wanted to paint and to paint moving pictures, and Johnny wanted to get back to easel painting (because he had been seduced by Disney and never finished art school). So we were going to paint and make wonderful movies and raise children. That's what we were going to do and that's what we did. And believe me, you don't do it unless you really plan for it. There were a lot of arguments for Johnny moving to New York. He was scared, because he was from the Mid-West and people are afraid of New York if they have't tried it. It was a big compromise. This man was really to be admired. We moved to New York, he was being chased by the Committee (on Un-American Activities), we didn't know where work was going to come from, and so our agreement was that I would continue to work as an editor and supervisor because I earned well and could contribute as much as I could. And I'd work from picture to picture, and we'd work together and try to get our stuff going.
DAVID: And was he doing commercials in New York?
FAITH: Yes. He did a few commercials. That's always a sore point, because I thought it was a waste. I thought that in New York, there would be a way, at least in the future, for us to support ourselves without doing commercials. It's a very dangerous di-

chotomy. Shortly after he moved to New York, he gave up the Los Angeles branch of STORYBOARD, continuing to do commercials in the New York studio while pursuing our vow of doing one personal film a year, the first of which was ADVENTURES OF AN ASTERISK, completed in 1956.

DAVID: So at what point did you get him to stop doing commercials?

FAITH: It took several years. You know, though this sounds very mystical and magical, but when you try to do the right thing, something good always happens. We had begun to acquire a repuitation for doing something that was different, more imaginative, a bit freer. That's where I think I made a contribution because I had studied "The Method" for so many years, and had worked in improvisation with actors and had done it myself. Johnny was asked by an ad agency to do a non-commercial for the Maypo people in Vermont. They had this cereal which was a write-off (They were basically in the liquor business). And they wanted this company to lose money. So they came to us and said you could do anything you wanted. We wrote a contract which was historic. We owned the character, we owned everything, and if they wanted to use the character again, we had approval of scripting. We wrote the contract like we were movie stars. So we scripted, "I want my MAYPO" which was totally satiric. And our son, Marky would say, "Yuch, I hate it." and-...it caught on. It more than caught on. They had to turn the MAYPO company into a profit-making company. But it was natural food and they couldn't do it. Kids would make their parents buy it, and they'd eat it and then go, "Yuch". And they tried another product called MALTEX which also was healthy. Meantime we did one after another, and they were all delightful and charming and were not hardsell commercials. That supported us.

DAVID: So New York worked out eventually.

FAITH: It was a very big change, and very healthy. There was never quite enough money, but we can all live with never quite enough money. I don't think I've ever been out of debt. You move a little ahead, then you pay back some more, then you borrow some more..I think that's the way most artists live. Then we made HARLEM WEDNESDAY on our own money, which wasn't that much. And then we made TENDER GAME on our own money. And then we made MOONBIRD. And MOONBIRD was finished in 1959.

DAVID: From that point in 1956 when you broke through, was there ever any point at which you thought of going back to commercials just to get some money?

FAITH: We did a few, and everytime we did, we had a fight. We had criteria. If they were in the genre of Marky and MAYPO, with natural children's voices, that was acceptable. If they were jazz tracks with just a little bit of advertising, that was acceptable. If they were satirical, that was acceptable. But you know what happened, they didn't like us artists generating ideas and it slowly changed from the so-called Golden Days where there was creative freedom to a situation where the artist had to mindlessly follow orders. The last commercial we did was TIGER PAWS in '63.

DAVID: Can you tell me, from '55 onwards, how your work relationship developed?

FAITH: In the beginning, we did the boards together. Johnny did most of the drawing, but we worked out the visuals, the content and sound track together.

DAVID: How did you do that together? Brainstorm?

FAITH: Yes, we'd sit in the room and we'd both scribble. I played a major role in the sound, and had been a music cutter for years. I certainly directed the children.

DAVID: You were always using your own children?

FAITH: I'm a Method person. Whose children could I use otherwise? And then I was in charge of production, of the schedule and the money and survival. And for that, I felt very grateful to Johnny because he was light years ahead of most men at that time. He got the credit for the films, and he deserved it and needed it. After MOONBIRD it was CHILDREN OF THE SUN for UNICEF. Then there was OF STARS AND MEN, that was our feature. It was pivotal and draining.

DAVID: What was your role on the feature?

FAITH: Well, I have trouble answering that. We did everything together. Neither one of us animated. And our job was to take Harlow Shapely's book and to translate it to cinema. In STARS AND MAN, I did one whole sequence. I got to do the animation of life forms. We were in serious financial crisis when that was over. We never got the money and Johnny went through a personal crisis. That's when we thought maybe he took the wrong turn. He got very depressed. It was touch and go. Just as he was at the bottom of this terrible, terrible personal and moral crisis, Sidney Lumet, for whom I had worked, was doing FAILSAFE, and he hired us to do the War Board. That was plenty of money and that got us out of that hole, so that then we could jump into the next hole, which was THE HOLE. Analysts would have a field day with our films. They would have so much fun analyzing our titles, they would say, "Now they're doing THE HOLE and they're out of the "hole". "Then the Hubleys made THE HAT, another form of the hole." We finished THE HAT in '64. In '63, Doyle, Dane and Bernbach had been sleeping at our studio and they didn't want to go home. They knew we were making THE HAT, and they were under the delusion that if we were doing their commercial, we couldn't work on anything else. And then we got into a fight because they said, "You like your film better than you like ours". It was TIGER PAWS. We said, "We do." And so they punished us by asking for changes, and changes, and changes. Johnny had always been a gentle person. We were sitting there in the screening, and this man said, "And now, if you would change the pattern of the tie-..." and Johnny stood up and said, "Would you go fuck yourself." And this man stood up, shaking (It was a very funny scene) and said, "You'll never work on Madison Avenue again." And I said, "Goody, goody!"-...And then our lawyer called. And he said, "What are you doing?!" And Johnny did one more ad, that was so bad, that it proved to be the end. And then we began to do a lot of material for SESAME STREET and Children's Television Workshop.

DAVID: So until Johnny died in '77, you never looked back on commercial work?

FAITH: He never had any enthusiasm about selling a product. The whole thing was a delusion. Nobody really made any money. You just would develop a lifestyle, with three-martini lunches, to get the jobs. The prices would be $50,000 a minute or some ridiculous sums, but then you had to do it over and over and over. They rarely paid for changes. They'd wear you down and then they'd wear your confidence down. Looking back in hindsight to when Johnny did die-...it was having a bypass, a very simple procedure, they saw he had been born with a damaged heart. It was threadbare, and the doctors said this man should have been dead ten years ago. They said it must have been "good living". By this, they must have meant that Johnny was an integrated person. The strain of the divided personality would have been tremendous. There's the strain of being one person at night and the other person when you're making money. It's one of the terrible ills of our society- people having no sense of who they are.

"It's one of the terrible ills of our society - people having no sense of who they are."

DAVID: What about your working relationship during these years? Did you ever come out from behind?

FAITH: You know me pretty well now. I don't really care what people say. It hon-

Film at the Public to Present "The Hubley Film Festival"

The Hubley Film Festival, a tribute to the extraordinary animation of Faith Hubley, her late husband John Hubley, and their daughters, Emily and Georgia Hubley, will begin Friday, April 9 at the Joseph Papp Public Theater.

Since John's untimely death in 1977, Faith has moved into exciting new directions. Her outstanding body of work has garnered critical accolades and numerous international awards in festivals worldwide. Her daughter Emily Hubley has also come into her own as a first-rate animator. The series includes the premiere of Emily's latest film, ENOUGH (1993), as well as earlier works such as EMERGENCE OF EUNICE (1980) and THE TOWER (1984), made in collaboration with her sister Georgia.

This presentation begins with a program featuring five new films by Faith Hubley, including the world premiere of her latest work, CLOUDLAND, a retelling of three ancient myths inspired by Australian Aboriginal Art. Two other evening programs and two evening matinees will present highlights of Faith and John's brilliant collaboration, including Academy Award winners MOONBIRD (1960) and THE HOLE (1962) and Academy Award nominees WINDY DAY (1967), OF MEN AND DEMONS (1970), VOYAGE TO NEXT (1974) and A DOONESBURY SPECIAL (1977).

Schedule:

Program 1:
Friday April 9 and Thursday, April 15 at 6 & 8 pm, 80 minutes.
Family Matinee 1, Saturday, April 10 at 2 pm

Program 2:
Saturday, April 10 and Tuesday, April 13 at 6 and 8 pm, 90 minutes.
Family Matinee 2, Sunday, April 11 at 2 pm,

Program 3:
Sunday, April 11 and Wednesday, April 14 at 6 and 8 pm, 90 minutes.

The Joseph Papp Public Theater
425 Lafayette Street
New York, NY 10003 212-598-7166 or 662-1350.

Lightyear Entertainment Enters Home Video Rental Market with Hubley Collection of "Art and Jazz in Animation"

Twelve internationally acclaimed films by renowned animators John and Faith Hubley will be packaged in four volumes entitled The Hubley Collection. Lightyear is releasing the collection under the series title "Art and Jazz in Animation".

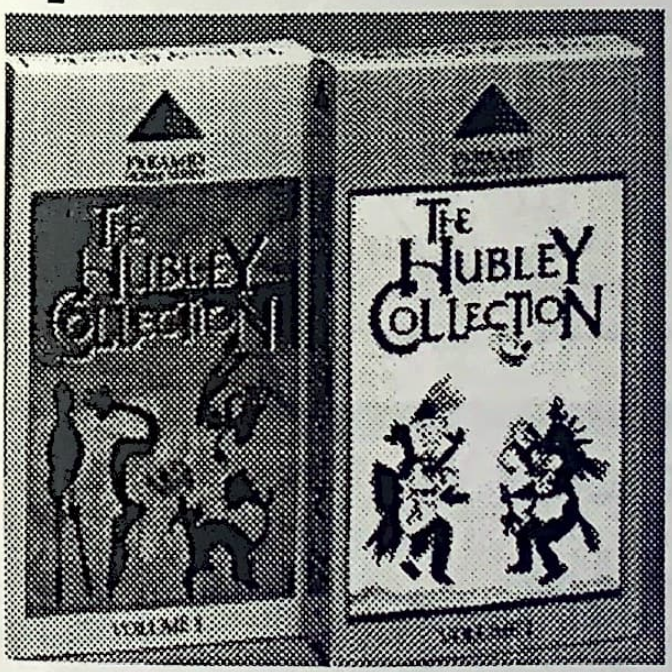
The films feature the music of jazz greats Benny Carter, Quincy Jones, Ella Fitzgerald, Oscar Peterson and, represented on three of four videos, the late Dizzy Gillespie. Some of the films also feature the voice of Dizzy Gillespie, along with Dudley Moore, Jack Warden and Maureen Stapleton. The animation art has been compared to the work of such fine artists as Miro and Picasso.

THE COSMIC EYE, a feature-length film with voices by Gillespie and Stapleton and a score by Benny Carter, William Russo, Conrad Cummings, Elizabeth Swados and Gillespie, is another volume.

The Hubleys' "Voyage to Next", an Academy Award nominee, features music by Gillespie and characterizations by Gillespie as Father Time and Stapleton as Mother Earth.

Another volume is headed by the Oscar-nominated "Of Men and Demons," score by Quincy Jones and includes "Of Stars and Men," which was voted one of the 20 best animated films of all time at the Annecy Film Festival.

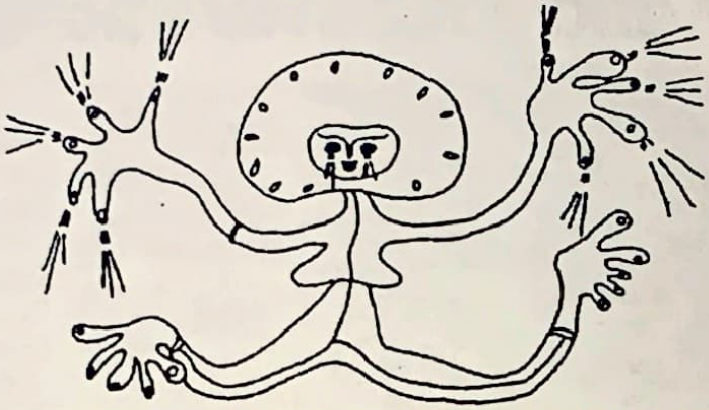
Pyramid Film and Video releases latest in Hubley Series



Pyramid Film and Video announces the release of Volume II of "The Hubley Collection". From the creators of some of the most innovative and challenging animation in the history of the art from, this new video combines five award winning Hubley animated short films on one tape. A perfect companion to Volume I which explored creativity, evolution and the family, Volume II adds depth and breadth to the Collection, using myth and reality to heighten awareness of the earth, the environment and the human relationships that directly impact them both.

Says Executive Vice-President, Randolph Wright, "Faith's films have a universality in their appeal that transcends the traditional marketplace, and we are delighted to bring her collected works to discerning individuals and home audiences everywhere."

NEWS



FILM AT THE PUBLIC AND THE AMERICAN INDIAN RITUAL OBJECT REPATRIATION FOUNDATION IN HONOR OF THE INTERNATIONAL YEAR OF THE WORLD'S INDIGENOUS PEOPLE 1993 HELD AN EVENING CELEBRATING "A HUBLEY FESTIVAL" ON APRIL 5.

MONTY,

a seven minute film produced and directed by Michael Sporn, won this year's ASIFA-East award for Best Picture of 1992; The film also won the Charles Samu Award. This was obviously a precursor of the success MONTY would receive; it has been selected for competition in Annecy '93. Michael Sporn expects to attend the festival. The film is adapted from the book and illustration style of James Stevenson. It was animated by Ray Kosarin, George McClements, Theresa Smythe and Michael Wisniewski. Music by Caleb Sampson and backgrounds by Masako Kanayama.

Local animator/director Yvette Kaplan

is riding a successful current in her career as she readies for another season directing "Doug" for Jumbo Pictures. Recently, Yvette's talents were put to use on the MTV series, "Beavis and Butthead" as a timing director. Currently, Yvette is animation consultant on the Scholastic series, "The Magic School Bus".

THE JOHN R. GAUG MEMORIAL PRIZE

The fund which memorializes the life and the work of John R. Gaug and was initiated by Kim Roberts in 1987, has come to fruition at the School of Visual Arts in New York. For the first time in the School's history, a prize will be awarded to the best graduating student of animation. This will take place at the end of the upcoming semester.

Kim had originally hoped that a panel of judges from the New York animation community could assist in the final choice for the recipient. However, the School of Visual Arts has indicated that it would prefer at this time, to rely on its thesis committee which is comprised of three instructors and the head of the film department, Rees Lehman, to determine the winner. It is hoped that in the future, it may be possible to include external judges in the process.

The prize of $500 will be given biennially. The present economic climate does not allow for a substantial annual presentation. This may change if a sufficiently large capital sum is collected.

If you would like to donate to the fund, which now stands at $5000, please make checks payable to, The Visual Arts Foundation, John R. Gaug Memorial Fund. Checks should be mailed to:

Visual Arts Foundation
209 East 23rd St
New York, NY 10010

Contributions are tax deductible.

This is a wonderful way to support and nurture the art of animation, and is something of which John Gaug would have enthusiastically approved.

ANIMATION JAMBOREE

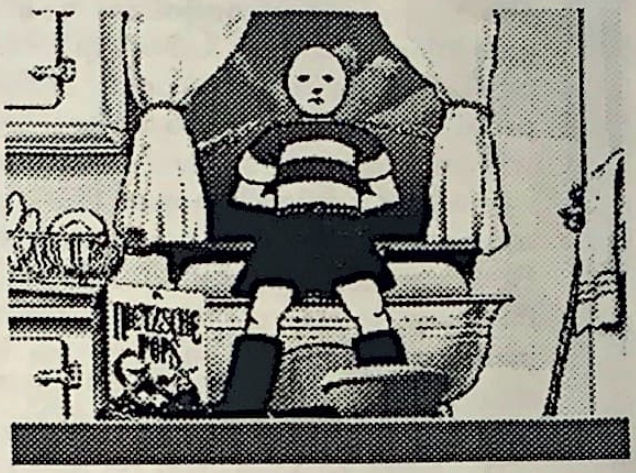
The Film Society of Lincoln Center will present a five-week program of animation from the National Film Board of Canada. First program begins Saturday, April 24 at 2 pm. For further information contact the Walter Reade Theater at Lincoln Center Plaza.

Attention Independent Animators in the NY Area

I am forming a symposium for artists who use animation as a means of personal expression. The group would meet twice a month to screen work-in-progress, present artwork, storyboards, or discuss ideas. If interested call: Willy Hartland 718-486-7962.

FASCIST BREAKFAST CEREAL DOMINATES FILM FEST

"Nietzsche Pops," a two-minute animated film written, designed and directed by Ben Hillman, blitzkrieged the BACA Film & Video Festival this month, crushed the opposition and, with a breathtaking triumph of the Will, wrenched victory from the hands of the judges in the animation category. "Nietzsche Pops" was screened to genetically superior audiences throughout Manhattan and Brooklyn.



The "short but explosively funny" (Chuck Reichenthal, BACA) piece takes place on some far-off Nordic morning where a listless young boy ingests a bowl of Nietzsche Pops and is utterly transformed.

The animation was executed with fanatical determination by Steven Dovas with 3D effects provided by the Aryan Ideal from Kentucky – David K. Anderson. An astounding musical score sprang from the power-maddened fingers of film and television composer Peter Lurye. Ben Hillman is a nice Jewish boy from New York.

"Nietzsche Pops" was also featured this month in the Tampere Film Festival in Finland and will no doubt continue to annex screening territory in its relentless drive for global conquest.

CONGRATULATIONS TO DAN SHEFELMAN WHO WAS AWARDED THE CHALLENGING ASSIGNMENT OF CREATING 800 CARICATURES OF CELEBRITIES AND OTHER HISTORICAL FACES FOR A NEW GAME SHOW TO BE AIRED ON VH-1. THE COLOR DRAWINGS ARE DUE IN SEVEN WEEKS. WHEN DAN DELIVERS THE PROJECT AN ENCOMIUM AT LEAST IS DUE.

ANNUAL STUDENT ANIMATION ART EXHIBITION AT NYU TISCH SCHOOL OF THE ARTS APRIL 22 - 30

Over 60 drawings, sketches, sculptures and cels used in creating animated films wig be on display at the 17th annual Student Animation Art Show, presented by the New York University Tisch School of the Arts Animation Program. The exhibit, which runs from April 2 2 through April 30, wifl be held at the Tisch School, 721 Broadway (between Washington and Waverly Places), 8th floor gallery. The exhibit is free and open to the public

Featured are works by more than 30 graduate and undergraduate students in the Tisch School's animation program. The program is under the direction of animator/author John Canemaker. Exhibit hours are Monday through Friday, 9 am. to 5 p.m., except for the opening day, April 22, when hours are 5-7 p.m. For further information, call (212) 998-1779.

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212-242-5317

ANIMATED COUPLES

continued from page 6

estly didn't matter. Later on in life, when the kids were getting older, I had everything possible, within the context of those years. It really didn't bother me, and I don't like selling and I don't like money and I don't like being important and I hate publicity. It bothered me a little when there would be prizes at Annecy and I knew that I did half the work and Johnny would be on the stage, and I'd be fighting for a seat someplace. It bothered me subjectively but the situation bothered me more because I've never bought that system, of the power behind the throne. But in the context of a partnership (and marriage to me is a partnership), I felt it was a fair exchange, because in return, Johnny had to do things he didn't want to do.

DAVID: But eventually, you did get the credit you deserved.

FAITH: My work relationship with Johnny never really changed. It just grew naturally. When we did OF MEN AND DEMONS for IBM, the man from IBM said to Johnny, when it came to be credit time,"Let's give Faith equal credit." We made COCKABOODY in cooperation with Yale, and we shared credit on that one as well.

DAVID: You were diagnosed as terminal in '73?

FAITH: Yes. It was in the middle of VOYAGE TO NEXT. After the operation, they said, "Six months." Then John died unexpectedly after having been fired from WATERSHIP DOWN. Johnny went in for this simple operation and never got off the table. We were in the beginning of DOONESBURY and I was still terminal, in and out of the hospital. I just went from day to day, knowing I had to finish it. Gary (Trudeau) was very supportive. And I was in the middle of making and did finish, WHITHER WEATHER. Becoming terminal just changed my focus. And then I didn't die. I mean I kept- not dying. LAUGHS. You just put one foot in front of the other and you keep going.

DAVID: Now, after all this, you have a lot of shows and an opening coming up at the Public Theater of work from the whole Hubley family, and the release of some important tapes.

FAITH: You know I love parties. This is my party. It's kind of like "This is my Life", my coming-out party, sweet sixteen going on-..well, you know.

The 1992 Academy Award for Animated Short goes to:

"Mona Lisa Decending a Staircase"
Joan C. Gratz Production; Joan C. Gratz, producer.

The other films nominated for the Oscar were:

"Adam"
Aardman Animations Ltd. Production; Peter Lord, producer.

"Reci, Reci, Reci..." (Words, Words, Words...)
Kratky Film Production; Michaele Pavlatova, producer.

"The Sandman"
Batty Berry Mackinnon Production; Paul Berry, producer.

"Screen Play"
Bare Boards Film Production; Barry J.C. Purves, producer.

EDITORIAL

Is the Storyboard Contest a Potential Rip-Off?

Hanna-Barbera and the Cartoon Network, the sponsors of the contest, are well known and I can not believe they would do something to tarnish their reputations. I was taken by surprise when several ASIFA members voiced their opinions at our February event and by phone that the competition could result in the loss of your rights to your work.

People objected to "the Sponsors may begin using material similar to an entrant's which the Sponsors may have received.." which suggests to some that if your work inspires somebody else to do their own version of your idea you have no legal rights to sue. People also objected to the way the "submission release" protects the sponsors from other possible problems, and the clauses that winners are restrained from negotiating with any other studio for 90 days, and that they must give Hanna-Barbera the right to match any other offer they get for their work for a two year period.

One animation producer said you give away too much when you enter, and the rules make it much harder for you to try to sell the project to another studio. He said forget the contest and just put together a good proposal and pitch it to the studios yourself. That way you will get individual attention and can negotiate the best deal. (Joe Murray did that and landed a series with Nickelodeon).

One or two people said that the sponsors will get hundreds of ideas, many of them wonderful, and that could keep freelance writers, etc. from being paid to develop ideas for Hanna-Barbera and/or the Carton Network for several years.

An issue the entry form doesn't clearly address is who owns the rights to your ideas if you enter. One clause seems to say the sponsor can use any material not protected by copyright laws. If you enter you should protect yourself by putting a c in a circle (or the word copyright) plus your legal name (not a nickname or unregistered studio name) and the year of your unpublished work on the title page and elsewhere if there are song lyrics or other documents that go with your storyboard. That is the first step to protecting your rights. If you win anything you should register your copyright with the Copyright Office in Washington, D.C. Ask at your public library to see pamphlets on copyright, or call your local federal building for details on how to get copyright information and forms.

IF YOU PLAN TO ENTER READ THE FORM CAREFULLY and make up your own mind what the legal stuff says. ASIFA has no official opinion. This was written at the request of members from both our chapter and another one.

I still believe that the sponsors are acting in good faith. I was told that the problems that have been raised come from a legal department that felt it necessary to write the release form the way it was published. I doubt that the sponsors expected anyone to question their rules. It is sad that Hanna-Barbera and/or the Cartoon Network need to have rules in a contest that alienate some of the people they are trying to reach.

Karl Cohen, President of ASIFA-SF

Note- "Animation Magazine" is not a sponsor of the contest. They were paid by the sponsors to mail out flyers, and were paid for running the ad for the contest in the current issue of the magazine. The magazine also agreed to let contestants mail their entries to them. The magazine will then deliver the entries to the studio.

FILM FESTIVAL

By John Schnall

Marin County National Film and Video Competition
Part of the Marin County Fair, held in early July. Prizes up to $1000 given to animated films, deadline May 28. Marin County Fair and Exposition, Fairgrounds, San Rafael, CA 94903. Phone: 415-499-6400

Edinburgh International Film Festival
Runs concurrent with the Edinburgh Theater Festival and Frindge Theater Festival, so if you get in it might be a good time to visit Scotland and take in some culture. June deadline. EIFF, Filmhouse, 88 Lothian Road, Edinburgh EH3 9BZ Scotland. Phone: 031-228-6382

Cork International Film Festival
According to David Ehrlich, Michael Hannigan, the festival director, likes American Independent animation and usually selects a few for the Shorts competition. Deadline's around mid-June. Michael Hannigan, CIFF, Triskel Art Center, Tobin Street. Cork, Ireland. Phone: 021-271711/275944

Wellington Film Festival
Also very supportive of American animation. Festival can lead to New Zealand TV sales, and screenings in other festivals around New Zealand. May deadline, VHS tape suggested for preview. Bill Gosden, director, WFF, Box 9544, Courtenay Place, Wellington, New Zealand. Phone: 644-801-7304. Fax:644-801-7304.

I ran across three more festivals in an old source-book. I'm not sure if they even still exist, but they each sound interesting enough for me to include them here.

San Sebastian International Film Festival
This is primarily a feature film festival, but it has a category for Experimental Artistic, so if you made an experimental film...SSIFF, Reina Regente s-n, PO Box 397, San Sebastian (Guipuzcoa), SPAIN.
Phone 43-424106/43-424108. June Deadline.

Salerno International Festival of Cinema for Children and Youth
Seeks out films for and/or concerning children, has an animation category and a student competition, with a jury of children and teenagers. June deadline. SIFOCFCAY, 84095 Giffoni Valle Piana, Salerno, Italy. Phone: 089-868544.

Fairytale Film Festival
If it's still running, this bi-annual festival is for animated films dealing with fairytales. I hope this festival still exists; any festival organized to commemorate Hans Christian Anderson and supported by Albani Breweries is worth checking into. June deadline. FFF, Radhuset, Flakhaven, 5000 Odense C, Denmark. Phone: 09-13-13-72.